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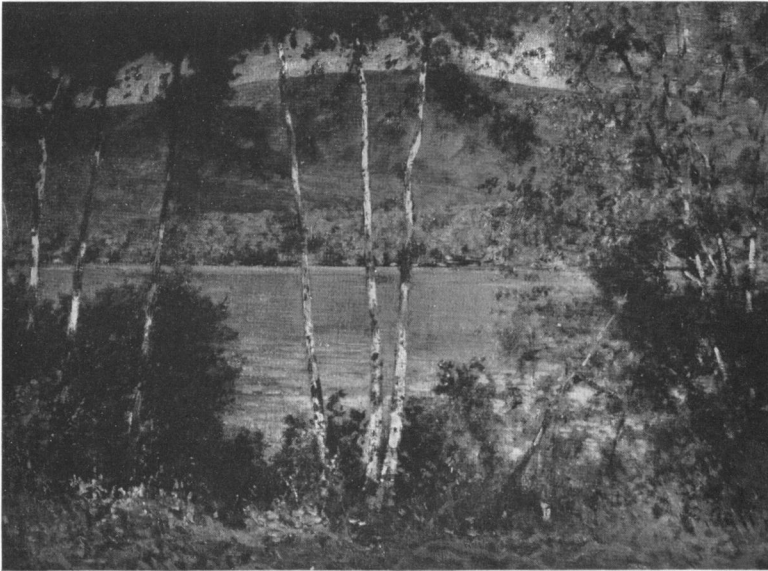
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lic good, an institution which shall be primarily a home of the Fine Arts, including not only painting and sculpture, but music and poetry. The membership list of the League includes the names of leading citizens of Los Angeles and the surrounding country, and also of residents of California as far north as San Francisco and San José, and as far south as San Diego.

Looking to the future, special, as well as permanent, exhibitions are being planned. The building will be completed

in about a year and then, it is understood, many valuable works of art will be offered by private individuals as loan exhibits. A schedule of transient exhibitions will be published, and artists of distinction invited to make contributions. A high standard will be maintained. A plan is also being made to secure a monumental group of sculpture, typifying Art, Science, and History, for the center of the rotunda, which, for such, will afford peculiarly dignified and appropriate setting.



THE BIRCHES

WILLIAM R. DERRICK

THE POLAND SPRING EXHIBITION

BY WILLIAM HOWE DOWNES

AFTER the close of the Chicago World's Fair of 1893, the proprietors of the Poland Spring House bought the Maine State building, which had been built on the grounds of the exposition, and had it brought to their own grounds at South Poland, Me., where it was erected again in a pleasant pine grove, and became the free library and reading room for the inmates of the two hotels conducted by Hiram Ricker &

Sons. The building is in the form of an octagon, three stories in height; and it was soon decided that the upper story should be devoted to a summer art exhibition of American pictures and sculptures. Miss Nettie M. Ricker, the sister of the proprietors, who has always been much interested in art matters, and had studied art at the Cowles Art School in Boston for several years, originated this scheme, and took upon herself the duties

of art director, which she has performed with great zeal and success for a number of successive seasons, visiting the studios of the artists in New York and Boston in the spring to select the works of art for the exhibition, supervising the hanging and arrangement of the gallery, editing the catalogue, and conducting all the details of what is really no sinecure but a very serious business. Each year, owing to her initiative and enthusiasm, her brothers have appropriated a thousand dollars for the purpose of purchasing one or two works of art from the exhibition to add to their permanent collection, which has already grown to respectable proportions, and bids fair to be a valuable and unique adjunct to the establishment.

In the early years of the enterprise the artists were somewhat reluctant about doing their part, and it has been a labor of love on Miss Ricker's part to enlist their interest and secure their co-operation. The catalogues of the last four or five exhibitions prove that her endeavors have not been in vain, for at present the leading painters and sculptors of the country are to be counted among the contributors. The Poland Spring summer show is not only an attraction for the patrons of the Ricker hotels, but draws upon a wider constituency, including the country people for many miles around in this section of Maine, a part of the country where art exhibitions are, with this exception, conspicuous by their absence. The exhibitions have therefore achieved a missionary work of no small value.

This summer's exhibition is the sixteenth in the series. It contains 176 works of art, of which 138 are pictures (oil paintings, with a few water-colors and pastels), seventeen are miniatures, and twenty-one are sculptures. The proportion of sculptures is larger than ever before, and these add appreciably to the variety and interest of the exhibition. Five of the sculptures included in the collection were exhibited at the Pennsylvania Academy show last winter. The sculptures are for the most part small bronzes. They comprise works by Gutzon Borglum, Bela L. Pratt, Herbert

Adams, James E. Fraser, Richard H. Recchia, George Guest, Anna Coleman Ladd, Abastenia St. Leger Eberle, Frances Grimes, Anna Pell Wollett, Edith Woodman Burroughs, and others. Probably the most remarkable single work is the marble head of the Angel of the Annunciation by Mr. Borglum, a conception of singular beauty and spirituality, executed in the Rodinesque manner, but in its essence not at all like Rodin's conceptions. The more than merely clever work of several of the American women sculptors is to be remarked. It is a pleasure to recognize the skill and competence with which so many of the bronze figurines are treated.

Among the oil paintings, quite the most distinctive and enjoyable contribution is Frank W. Benson's "Portrait of a Young Girl," depicting a maid of about sixteen sitting in a pine grove, where her soft white gown and filmy rose-color wrap take the sunlight that filters through the foliage. The work belongs to the charming series of outdoor figure pieces which is doubtless Mr. Benson's most personal contribution to the art of our time. It is not possible fully to describe the causes of one's pleasurable emotions in the presence of a work of art, and in art criticism much has to be taken for granted, or merely suggested, but to those who are familiar with Mr. Benson's work of late years the appeal of the kind of beauty which he has interpreted in these supple and spontaneous visions of youth and wholesome free life in the open will not need any analytical elucidation.

Closely following this "clou" in general interest and originality are the works of several of Mr. Benson's confrères in The Ten—Joseph DeCamp, William M. Chase, Childe Hassam, and Robert Reid. Mr. DeCamp's "Girl with Book" has been seen in two or three of the great exhibitions. Mr. Reid's "Blue Hydrangea" is one of his most characteristic decorative panels, of a pale blue-green tone, showing the figure of a graceful young woman seated on a garden bench, against a background of flowers. Mr. Chase is represented by

his "The Music Lesson," one of the most successful and interesting of his subject pictures; and Mr. Hassam's "Neptune's Hall" is among his unqualified triumphs of shimmering color.

The figure paintings and portraits also include noteworthy canvases from

Murphy, Leon Dabo, F. Luis Mora, Frederick J. Waugh, Chauncey F. Ryder, and Charles H. Woodbury. None of these painters seems to the writer to be quite up to the mark set by Mr. Enneking in his "Cloudy Day in Spring," one of his least deliberate impressions,



THE FIRE OPAL

LAURA C. HILLS

such men and women as C. C. Curran, Louise Cox, Mary L. Macomber, William J. Whittemore, Ernest L. Ipsen, Frank H. Tompkins, W. W. Churchill, Frank P. Fairbanks, Irving R. Wiles, and I. H. Caliga.

Landscapes and marine pieces are contributed in goodly quantity by John J. Enneking, Ben Foster, Everett L. Warner, William R. Derrick, H. D.

which comes to one like a superb and sudden glimpse out of the window into a world of unalloyed freshness and fragrance.

The group of miniatures contains excellent specimens of the work of Laura C. Hills, Alice Beckington, W. J. Whittemore, Sally Cross, Jean N. Oliver, and four or five others. The exhibition continues until October.